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1994

## Catalogue: Szeto Keung

Szeto KEUNG 司徒强

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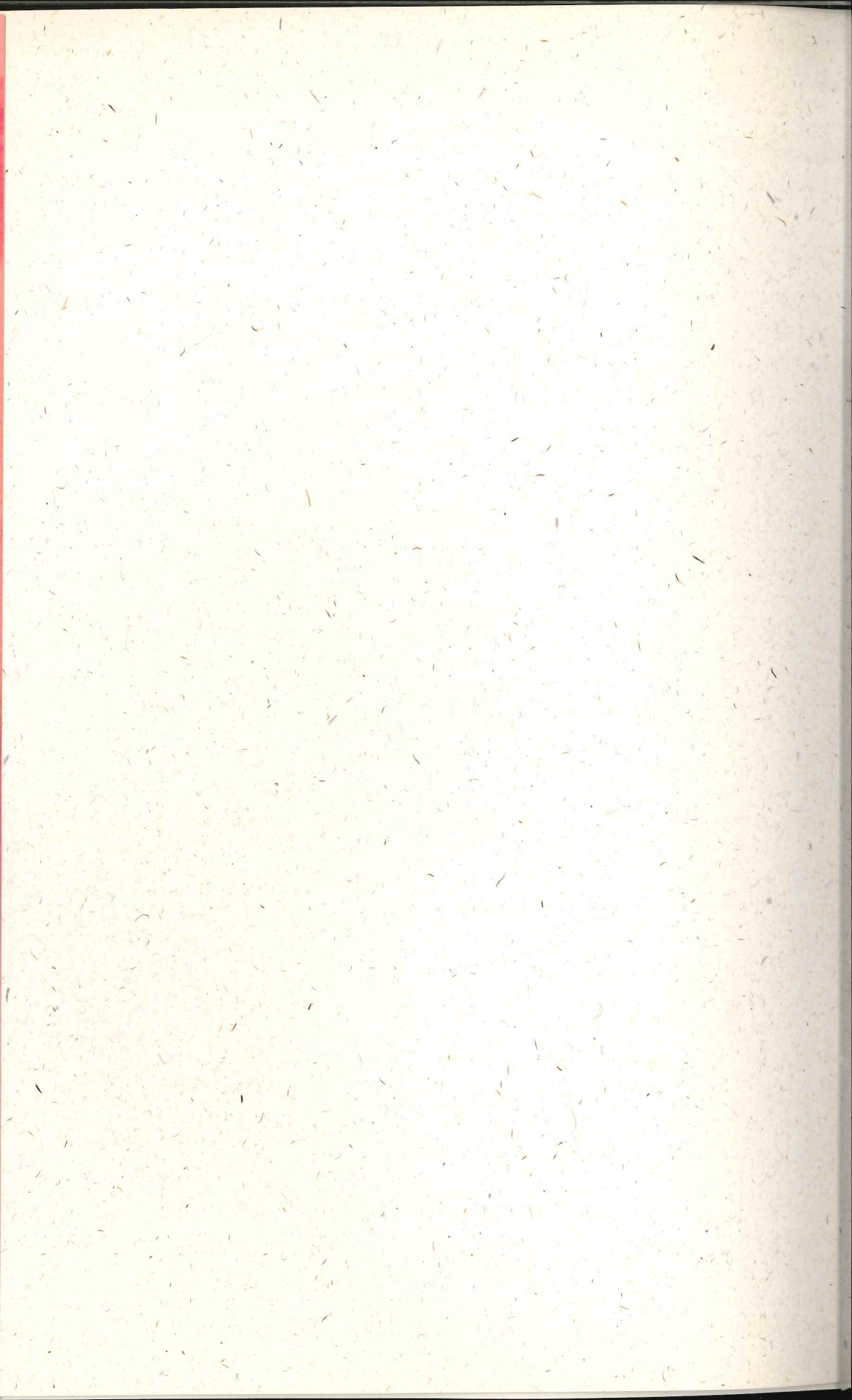
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SZETO keung





**S Z E T O**  
**K E U N G**  
**司 徒 強**

DECEMBER 18-JANUARY 16.1994

誠品畫廊  
CHERNG PIN GALLERY



## 〈落花詠物有感——爲司徒強近作而發〉

石守謙（台灣大學藝術史研究所所長）

高閣客竟去，小園花亂飛。

參差連曲陌，迢遞送斜暉。

腸斷未忍掃，眼穿仍欲歸。

芳心向春盡，所得是沾衣。

這是晚唐詩人李商隱的〈落花〉詩。每次看司徒強的畫，尤其是一九八九年夏天之後所作的那些以「花」爲題材的作品，都不禁想到李商隱的這首詩。對一個廿世紀末的中國觀者來說，透過司徒強的畫作，似乎能隔著時空，與千年以前的詩人對話，這實在不能不說是個有趣的經驗。

鮮艷的薔薇，有如青春戀情，燦爛奪目；它的離枝枯萎，則似在哀嘆青春不再，情戀成灰，觀者在畫中就此可以感到詩中所未及的直接強度。而在這強度之中，留戀之情尤爲令人動容。縱使斑駁之痕再深，浸蝕之跡再透，時間的輪轉再如何沉重至不可抗拒，畫中的那朵薔薇，以及它那可憐的飄落片瓣，似乎仍然要堅持著一種優雅。花是乾了，色是退了，但仍不肯放棄怒放之際的氣度；葉是枯了，綠也皺了，但仍要攀住最終的幾片；枝是落了，莖也脆了，但卻不肯折斷，要以原有的美好弧度，抓住那僅剩的花葉。如果說這是死亡，那麼，這是一種漲滿留戀，不甘接受飄零與頹敗命運的死亡，是一種堅持尊貴的死亡。李商隱面對落花，而不忍掃，但終於還是向命運、向死亡屈服，但，司徒強的花卻不肯如此。它不僅不甘於向命運低頭，不願任由時間宰制，同時更也隔著時空，向李商隱提出質疑。

〈落花〉是首淒迷的詠物詩；講的雖是落花，但也是講李商隱自己。詩人以物喻己，在詩中借物來抒發自我之感傷，這本是中國詠物詩中的固有傳統。然而，就平常習見之落花，寫得如此委曲神傷，李商隱此詩最是令人難忘。春去花落，本是自然現象，而詩人卻在「參差連曲陌，迢遞送斜暉」的姿態中，看到了沈淪飄泊的自我，竟覺花也腸斷。古來，惜花者葬花，最稱風雅。但當視花爲我，不捨之情倍增，又怎堪可掃！？面對落花

於地，既不忍掃，也知回天無術，但還是不禁要生出望花重歸之願。可是，春光盡去，豈容折回，詩人情思之瘋，終抵不住時間流逝的無情。「所得是沾衣」便成無可逃避的結局；在滿襟的淚痕中，詩人不僅憐花，也渲洩了他無助的自憐。

看司徒強的畫花之作，令人恍似在讀〈落花〉之詩。孤零零的薔薇或葵花，帶著枯枝，總是吸引著觀者的目光，一、兩片花瓣，似乎正在飄落，而忽被凝沾在畫面的某一角落，像是哀怨，也像是悲憫，令人捨不得拂去。花色猶帶鮮麗，但葉、枝則已乾瘠得毫無生意，當成為全畫之焦點時，就更顯得此下場的殘酷。花及花瓣的底下，正是那無情的根源，撕裂、起皺的棉與粗麻，被塗抹得殘漬斑斑的，壓在時間的巨大而無形之烙印之下。這時光的流逝，有時連最堅硬冷冽的鐵鋼亦不放過，其沉重的質量塊體，在色痕與水漬的侵蝕深刻之中，更令人感到承載著這哀怨的不堪負荷。在李商隱詩中，落花與人的感情合而為一，所以特為可憐；而在司徒強的畫中，花則以似人的形象，在時間無情肆虐的滿目瘡夷之中，孤獨地替人吐露那傷逝的情懷，具體得令人幾乎不忍正視。

可是，即使堅持著尊貴的架勢，頹敗與飄零之不可挽回，已成定局。即使能無懼於死亡，甚至以膠布將之固定於眼前，勇敢地予以正視，又如何能逆轉時間的方向！這是觀者在領會司徒強與李商隱對話之同時，一個不得不發的根本問題。經過這個問題的提出，觀者似乎也感到自己加入了這場對話之中。對絕大多數的人來說，時間似乎是個極為可怕的「東西」吧！它是朱自清口中所說的「伸出手遮挽時，他又從遮挽著的手邊過去」，那種無形、無色，想攔都攔不住，一直往前流逝的，堪稱生命的最大敵人的東西。這個敵人之可怖，並不因為它是無影無蹤而無由對抗；即使人們可以將之具體化為機械時鐘，或像司徒強在畫中將之轉化為刻有歷史朝代的折尺，但對於阻擋它的流逝，不讓它將生命一寸一寸地掠走，却束手無措。它的力量似乎是無限地巨大，而且從來不受任何因素影響它的前進。一旦事物進入了它的軌跡之中，不論中間是否有過輝煌的短暫燦爛，終

將一步步地隨之頹敗，正如觀者可以在司徒強的花與畫中所見到的。時間之可怖，實在於它是如此無從抵抗的。面對這個敵人，除了焦慮與挫折之外，人真的其他的選擇嗎？

李商隱認為毫無希望，所以，只好讓淚水來渲洩他的悲情。司徒強的畫卻顯得不願苟同。可是，那又如何？這裡似乎還有一絲希望。假如人可以否認時間的真實存在，或許便可以超越這一切的悲傷吧？佛家不也是勸人勘破這些迷障，直指隨生命而進行之榮枯皆為幻相嗎？司徒強畫中的事物，看起來雖極為真實，但卻意在欺騙人的眼睛，其實還不如說他畫的是「虛假」的本身。這虛假所指的，便是由枯花、敗葉所代表的生命流逝。當觀者再看到他畫中「丹金」、「粉紅」之「寫真」的「如實」描繪，幻相感便益發強烈。那不僅是老舊的照片，也是時間的塵埃覆蓋的青春之記憶。但那寫實至極者，竟是真實麼？其實正好相反，只是鏡頭下的幻影。只不過是人心浮面的鏡花水月罷了。如果時間的痕跡原來全屬幻相，那麼，時間本身終究是不真實的吧！時間的真實性一旦遭到否定，人便可以自時間的無情宰制之中解脫，而不再為此情所苦了吧！！

觀者面對著司徒強為落花種種所作寫照，怎能不對李商隱之傷逝感同身受？對畫家之生命眷戀亦心有戚戚，且為最終的超越，猶抱希望，感到一絲欣慰的吧？可是，當回顧由李商隱而至司徒強的這個落花詠物傳統，觀者不禁懷疑：這對時間的否定、對傷逝之情的超越，可真是個無悔的追求？它的代價，再明顯逼人不過。一旦時間喪失意義，人固可成不老神仙，但情之一物，亦隨之化為烏有，人的生命那時又剩得什麼？李商隱亦曾有感於此，遂作〈嫦娥〉七絕一首：

雲母屏風燭影深，長河漸落曉星沈。

嫦娥應悔偷靈藥，碧海青天夜夜心。

司徒強的詠落花之畫，到得頭來，畢竟也要來同意這個結論的吧！



## Pity for Fallen Flowers

### —A Dialogue Between Szeto Keung and Li Shang-yin

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translated by Wu Chang-jye

From the tall pavilion the guests have all departed;  
In the little garden, flowers helter-skelter fly.  
They fall at random on the winding path,  
And travel far, sending off the setting sun.  
Heart broken, I cannot bear to sweep them away;  
Gazing hard, I watch them till few are left.  
Their flagrant heart, following spring, dies;  
What they have earned are tears that wet one's clothes.

This poem was titled "Fallen Flowers" and written by Li Shang-yin, one poet of the latter days of Tang Dynasty. Every time I see Szeto Keung's paintings, especially those finished after the summer of 1989 and employing "flowers" as subject matter, I cannot help associating them with this poem. It seems that through the paintings by Szeto Keung, I, a Chinese viewer in the late 20th century, can cross time & space and engage in a dialogue with the poet of a thousand years ago. This is actually an exhilarating experience.

"Fallen Flowers" reveals a desolate scene and mood as well. It speaks of both Li Shang-yin and fallen flowers. The poet compares himself to the object, expressing his own sentiments through the fallen flowers. This is an inherent convention in Chinese poetry on objects. However, among the Chinese poems which describe frequently seen fallen flowers to the point of grief, the poem by Li Shang-yin is the most unforgettable. Spring has gone and flowers have fallen. Both are natural phenomena; nevertheless, the poet displays the fallen and wandering self in the lines "They fall at random on the winding path, / And travel far, sending off the setting sun" and feels heart-broken. According to this convention, pity for fallen flowers and burial of flowers are graceful. But when the flowers are regarded as the self, the feeling of pity is enhanced. If that is the case, how can he bear to sweep them away? Seeing the fallen flowers on the ground, he cannot bear to discard them. Yet he also understands that this is an irrevocable process. Still, he prays that the flowers will be left. But when spring time has totally gone, the withered cannot revive. The poet cannot resist the sorrow caused by the indifference of the passing away of time. "What they have earned are tears that wet one's clothes." This is the predestined denouement. Given this scenario, the poet not only pities the flowers but also vents his vulnerability in self-pity.

Viewing the works of flowers by Szeto Keung is as if we were reading "Fallen Flowers." The lonely rose or sunflower, with withered stalk, never fails to attract viewers' attention. One or two petals seem to be falling and suddenly hover on a certain corner of the painting. The scene is grievous and pitiful, which makes one reluctant to leave it. The colors of the flowers are still bright and beautiful, but the leaves and stalks have become dry and inanimate. When this scene becomes the focus of the painting, the wretchedness of the denouement is further highlighted. Under the flowers and petals are the very merciless roots with torn and wrinkled cotton and linen which have been stained and pressed under the huge and amorphous brand of time. Sometimes even the most solid and icy steel with its heavy mass cannot survive the erosion which comes with the passing away of time. This further leaves one weary and heavy-laden with sadness. In this poem by Li Shang-yin, the

fallen flowers are combined with human feelings and thus are especially pitiful. In Szeto Keung's painting, too, in their the pseudo-human images, the flowers, in the deplorable scene caused by the torment of the callous time, reveal feelings of sadness at the passing away of time. This scene is so concrete that it seems that no one dares to confront it face to face.

The bright rose is like the love of youth luminous and alluring; its stalks are withered, as if it were bemoaning the fading away of youth and the vanishing of love. The viewer can feel in the painting the direct force which is not indicated in the poem. In this intensity, the desire to stay is especially touching. Though stains are deep, the erosion complete, and the shifting of time heavy and irresistible, the rose in the painting, with the pitiful fallen petals, seems to persist in a kind of elegance. The flower is dry and its colors have faded, but it is reluctant to give up the magnificence during its blossom. Its leaves have withered and its margins have been wrinkled, but they strive to stick to the stalks. The twigs have fallen off and the stalks are about to splinter, but they are reluctant to be broken and desire to hold the surviving flowers with their previous beautiful shape intact. If this means death, then it is a kind of death which is full of reluctance, unwilling to accept the fate of falling, withering and decay. It is a kind of death which persists in its dignity. Li Shang-yin confronts the fallen flowers and cannot bear to sweep them away, but finally he gives in to fate and death. On the contrary, Szeto Keung's flowers are recalcitrant. They are not only unwilling to give in to fate and be enslaved by time, but they also query Li Shang-yin.

But, even if it persists in dignity, its fate of decay, falling and withering is irrevocable. Even if it is not afraid of death, and even if it is fixed with cellophane tapes and is confronted directly, how can we reverse the direction of time? This is a radical problem viewers have to propose when they are pondering the dialogue between Szeto Keung and Li Shang-yin. By asking this question, viewers can participate in the dialogue. For most people, time appears to be a dreadful "thing." Time is, as is said by Chu Tzu-ching, the shapeless, achromatic, abstract and ever-proceeding entity which "when you stretch your hands to halt it, slips away from your fingers" and which could be termed the fiercest enemy of our life. The horror of this enemy is irresistible because it is shapeless. Even if people could put it into a concrete mechanical clock or confine it with rules engraved with the Chinese dynasties in painting, they could do nothing to halt its passing away and taking life away step by step. Its power seems to be immensely huge and can never be hindered by anything in its forward movement. Once things enter time's orbit, whether or not they will have temporary brilliance, they will ultimately end in decay, as can be seen in Szeto Keung's flowers and paintings. The reason why time is terrible is that it is irresistible. Man seems to have no other choices but anxiety and frustration when facing this enemy.

Li Shang-yin considers it hopeless. Therefore, the only thing he can do is use tears to vent his sadness. Szeto Keung's paintings appear to be unwilling to give in. But so what? There seems to be a little hope here. If one can deny the authentic existence of time, maybe one can go beyond all these sorrows. The dogma of Buddhism persuades people to be wakened from illusions and reveals that all life and death

are illusions. The objects in Szeto Keung's paintings, though very realistic at first sight, are intended to deceive people's eyes. We can even say that what he paints is "falseness" itself. What that falseness indicates is the passing away of life as is represented by withered flowers and decayed leaves. When viewers see again the "realistic" and "faithful" description, such as "golden" and "pink," in his paintings, the sense of illusions will be enhanced. It is not only an old picture but also the memory of youth covered by the dust of time. Is there anything real in the peak of realistic description? The answer is the opposite. It is only a mirage. It is nothing but the surface of human hearts. If the marks engraved by time are all illusions, then is time itself true or not? Once the authenticity of time is denied, people can free themselves from the merciless enslavement of time and no longer feel pain.

How can one feel empathetic with the sadness of Li Shang-yin when one faces the paintings of fallen flowers by Szeto Keung? By having the same feeling as the painter and with the hope of the ultimate transcendence, one may feel a little solace. But, when we recall the convention of poetry and painting of fallen flowers from Li Shang-yin to Szeto Keung, we cannot help doubting: Can the denial of time and the transcendence of sadness be unregrettable pursuits? The cost of them is obvious. Once time loses its meaning, people may become gods, but love will become nothing. What is left for life then? Li Shang-yin understands this and writes "Ch'ang-o":

Against the screen of "mother-of-clouds" the candle throws its deep shadow;  
The Long River gradually sinks, the morning star sets.  
Ch'ang-o should regret having stolen the elixir;  
The green sea--the blue sky--her heart every night.

The painting of fallen flowers by Szeto Keung would ultimately agree with this conclusion, wouldn't it?

\* The two poems by Li Shang-yin are translated into English by James J. Y. Liu in his *Poetry of Li Shang-yin*, p. 136 & p. 99.



## 司徒強的新浪漫詩境——拈花枕牋·影留情

陸蓉之（藝術工作者）

蘇荷，是紐約藝術家雲集的擂台，舞榭、秀場，是藝林高手攀登殿堂的競賽場所，也是衆家安身立命尋覓棲息的窩巢所在。司徒強和卓有瑞，結合古今文人宿命的詠歎本色和當代人機敏的觀察本事，雙雙飛向世界藝壇的峯嶺。自 1975 年以來，夫婦二位均在紐約已安妥創作成就的位置。

出生於廣東開平的司徒強，捲曲的長髮，詼諧的語言，濃稠的廣東腔，經常出其不意地冒出使人發噱的雙關比喻。笑起來狡黠如頑童的他，雖然衣著行止相當像西方波西米亞人閒士的派頭，骨子裏，司徒強卻是道道地地的中國傳統瀟灑倜儻的雅客逸仕。是那種深諳「莫恨香消雪減」，而懂得「掃跡情留」，在旖旎繾綣的無底風騷裏，自溺於「疏影尚風流」的境界。（李清照「滿庭芳」詞，或題作「殘梅」。）

司徒強畢業於台灣的師範大學美術系，原本學習中國嶺南一派的水墨畫，對於色彩與光影的表現與運用，奠定深刻的基礎。在中國水墨畫流派裏，嶺南一支的渲染抒情，在精神上，較接近於西方的浪漫主義，在技法方面，由於地理環境因素而西化較早，恐怕對司徒強到紐約以後，順利由水墨轉為幻象寫實亦難免有所影響。一般人，看司徒強的畫，往往震懾於他出神入化的實寫功夫，風格取向歸類為西方的 Trompe l'oeil 一派，意即為幾可亂真，人的眼睛都為之所幻騙，難以立辨真假。Trompe l'oeil 的繪畫表現方式最早出現在古羅馬時期的建築裝飾畫，日後法蘭德斯，荷蘭的靜物畫家也有所引用研發，巴洛克的華麗風格中亦不乏擅長於此幻象式寫實技法者。

司徒強到達紐約之際，正值「照像寫實」或又名「超寫實主義」盛行時期，他採用「照像寫實主義」喜用的噴畫設備，開始他摺撫西方藝術精華的冒險犯難之旅。1986～1987 年完成的「在波拉克之後」可以視為此一時期的顛峯之作，他將西方形式主義的迷信，和傳統

再現真實的沈重包袱，一次出清。平面上所能夠達到的三度空間造型，幻象、隱喻，都已經徹底執行完畢，屬於外在世界的觀查看見的部分，不再滿足司徒強內心激盪的情懷。繁複的創作過程，不僅每一步驟都是耐心與細心的極度考驗，而且必須絕對精確的理性行為，反反覆覆的經營畫面效果，是經年累月長時間勞力、心力的付出。司徒強的寂寞，加強他渴望溫情的綺思，逐漸使他走出西方對於物質物象的執著，而回歸東方纏綿迷離的避世哲學，向內心思索探討生命、歲月、萬物循環的道理。

1988 年以後的作品，文人的詠歎調成熟地與視象一同展現在司徒強的畫面上，是他年逾不惑的告白，是他沈澱有情人人生裏物相變化所喻示的飄零與永恒。少年的輕狂，經過西方物質社會十數年的輾壓擠迫，步入中年的司徒強，悟得人世縹緲下心靈本來的清澈與寧靜。落花飛紅，即使殘敗頹微，生生滅滅的輪迴尋常，自然化解了眼前變幻的無常。一朵朵失去水份與繽紛生動的乾燥花，是司徒強精心處理的實物，他拍攝這些失去艷色的花朵，然後依照實物與照片，在畫面上重新賦予它們栩栩如生的新命運。人生的真假虛實，和他畫裏的真假虛實，究竟何者為真？何者為實？在充滿詩意的畫境裏，紅花、黃花、藍的花，……，無需多情種子拭淚以對，疏影風流，依舊撩人心動，不正是生生世世永久的纏綿？

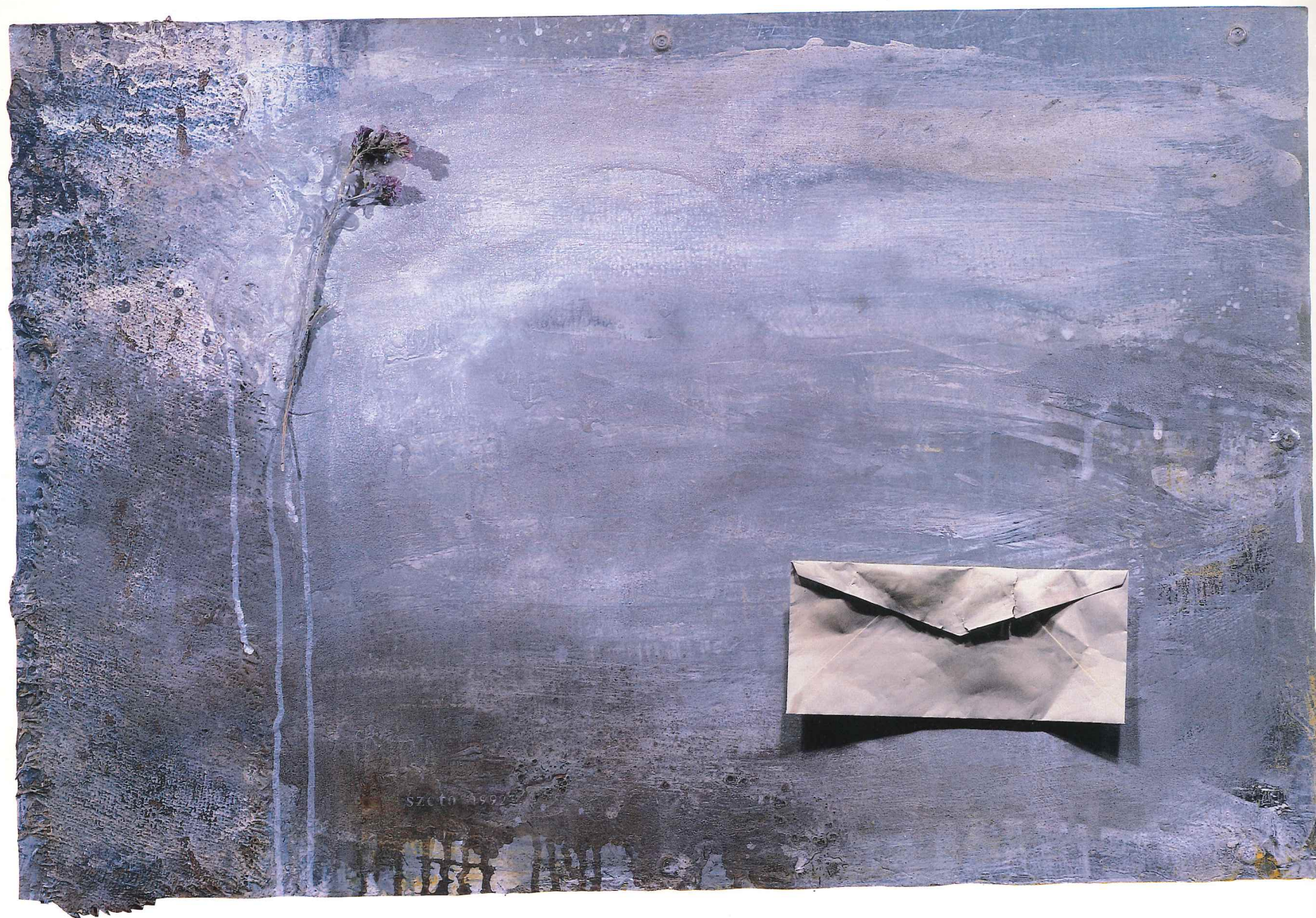
「穿越來年的細雨和輕塵」，5 × 8 呎半圓型，是司徒強最新的精采傑作。不同質地的布料為底，真的枯枝釘在條紋的花布上，斑剝的顏料浸漬和洶湧滴垂下的水痕，滄桑頹廢地令人哀惋。黑白照片裏的向日葵拼貼在麻布上，一束由司徒再生的向日葵和一支仍然嬌冶的玫瑰，好像跨躍時空呼喚的精靈，努力掙扎著意圖抖落層層數蓋的歷史塵埃。這幅作品，具有史詩般的力量，在 20 世紀末混亂與迷失的轉換時刻，司徒強，以他旅居美國浪跡天涯的遊子情，在黯黑的畫面底層，點綴兩片飄零的紅色花瓣，喻示中國人穿越來年的命運，紛紛

細雨中，他揭示了自己虛構的寓言，淒絕淋漓，動人心魄。90 年代的新作，司徒強不再拘泥於 Trompe l'oeil 技巧的表現，他融會貫通「照像寫實」，「抽象表現」，甚至「最低極限主義」的美感經驗，卻成就他東方式的浪漫風格，在唐詩宋詞的綺麗遐思以外，悟得佛家、道家萬物皆空的信仰，而能夠在空無中，反而見山又是山。因此，司徒強畫面上的平滑與粗糙，疏放與細緻，實物與幻象，手繪與攝影，凹陷與凸起……的種種對比，說明他，與芸芸衆生在人世間的交煎、矛盾、衝突，然後心靈的昇華，是可以超越疾苦的宿命，而終於臻達真與美的境界。

以「翠」、「靜」，「丹金」，「青鳥」，「紅」，「粉紅」，「深紅」為題名的 90 年代作品，抽象的意味雖濃，但更接近於象徵詩。看司徒強的嘔心瀝血畫作，就好像每日清晨必起勤懇於練舞的舞者，追求舞台上那短暫的完美演出，個中的辛酸與孤寂，永遠無法與人分擔。只有歲月，使他們成熟，更具智慧，那「香消雲滅」的時刻，並不意味著衰竭與死亡，反而是一種永恒的絕美回憶。

風流如司徒強者，他隨手拈花，藉枕心牋，多少情事，若影的長留，依稀皆在心頭，寂寞與癡狂，都莫過於此。

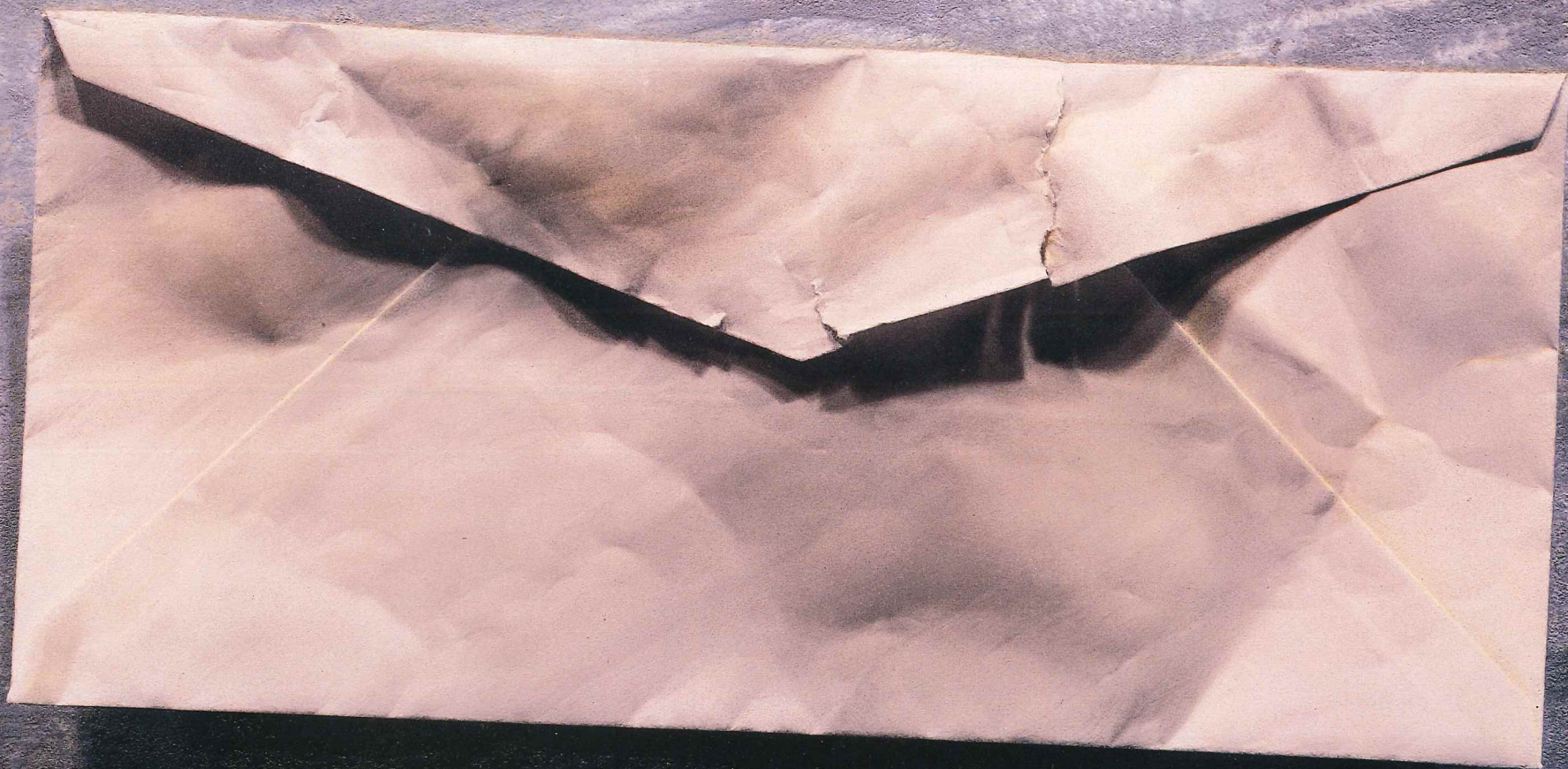




1992 青鳥III  
壓克力、粗麻布、乾花／金屬板  
62×92 cm

1992 BLUE BIRD III  
Acrylic, Burlap,  
Dried Flower on Metal  
24 1/4 × 36 1/8 inches  
青鳥III (原寸局部)  
BLUE BIRD III (actual size detail)









1991-'92 粉紅  
壓克力、黑白照片、紙／麻布  
油彩／金屬板  
81×127 cm

1991-'92 PINK  
Acrylic, B+W Photo  
Paper on Linen & Oil on Metal  
32×50 inches





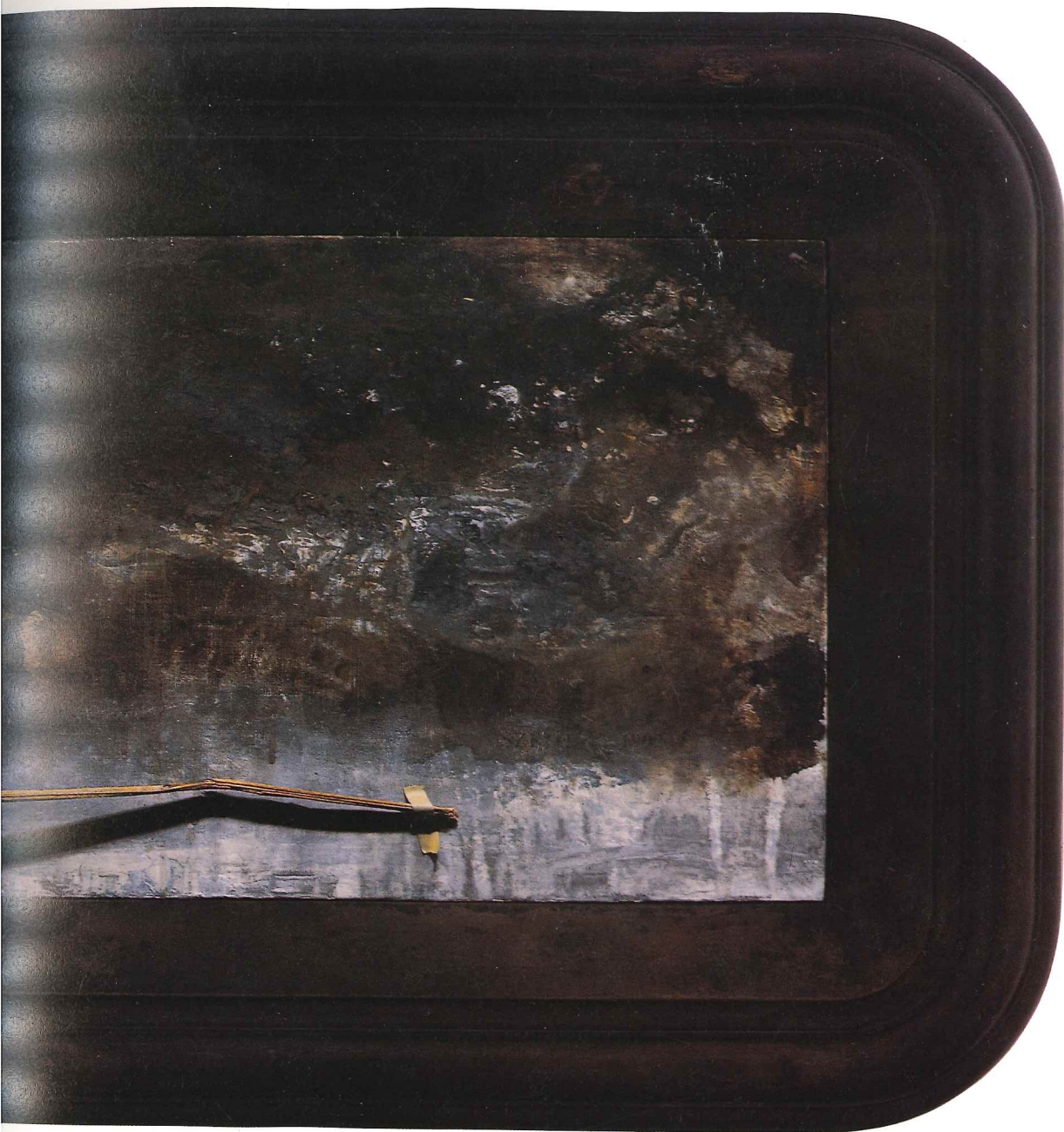
翠 1992-'93  
壓克力、花布料  
乾葉／金屬板  
62×92 cm

GREEN 1992-'93  
Acrylic, Fabric,  
Dried Leaves on Metal  
24 1/4 × 36 1/8 inches









葵 1992

壓克力／麻布／鐵框

84×183 cm

HELIANTHUS 1992

Acrylic on Linen with  
Metal Frame

33×72 inches

1990-'92 靜  
壓克力、黑白照片、粗麻布  
蕾絲／金屬板  
119×168 cm

1990-'92 **SILENCE**  
Acrylic, B+W Photo  
Burlap, Lace on Metal  
46  $\frac{3}{8}$  × 66  $\frac{1}{8}$  inches







1990-'92 劍蘭

壓克力／麻布

126×157 cm

1990-'92 GLADIOLA

Acrylic on Linen

49 ¾×61 ¾ inches

劍蘭 (後頁原寸局部)

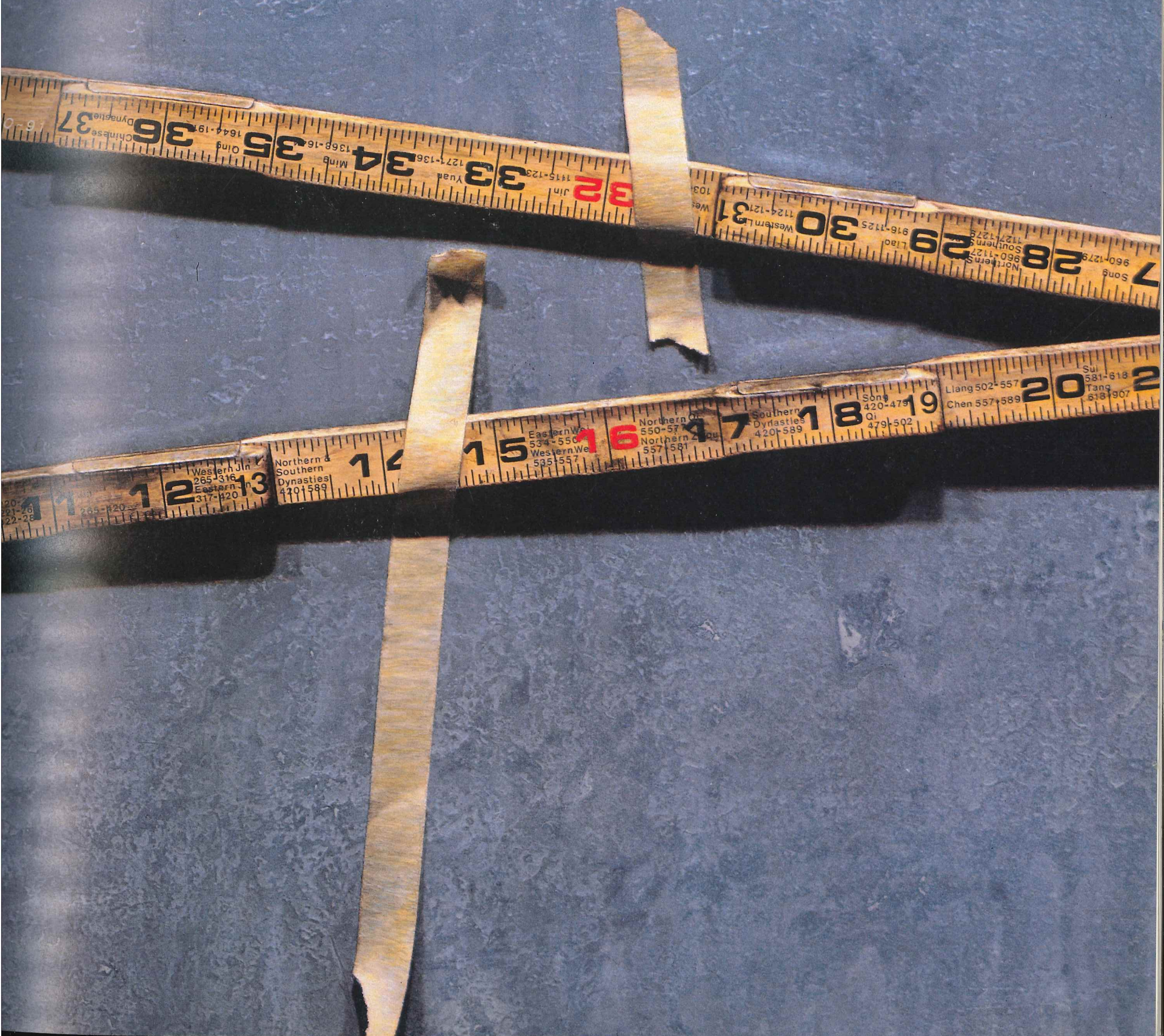
GLADIOLA (overleaf actual size detail)













1992 青鳥 II

壓克力、黑白照片

乾花、粗麻布／金屬板

62×92 cm

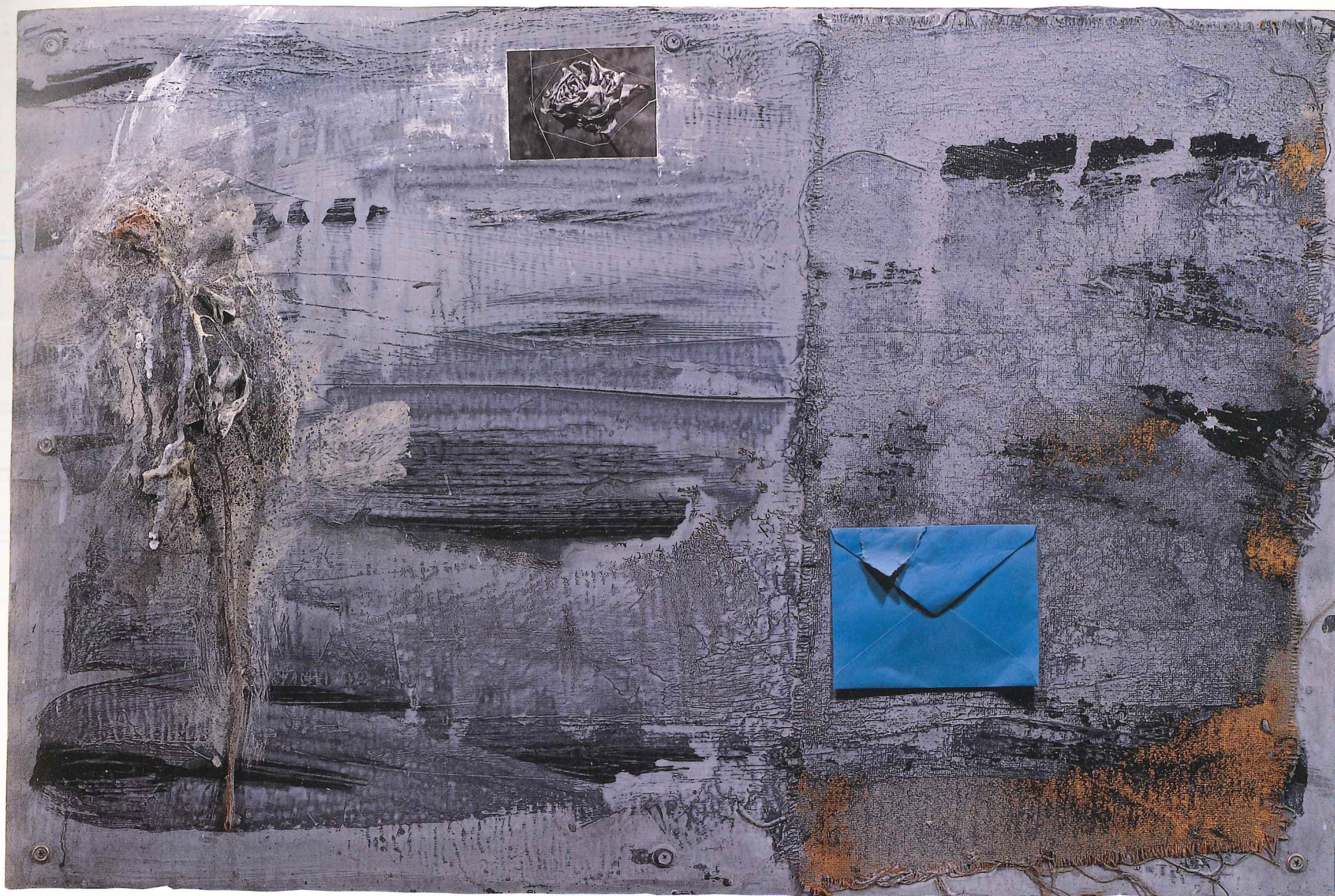
1992 BLUE BIRD II

Acrylic, B+W Photo

Dried Flower Burlap on Metal

24 ¼×36 ⅛ inches







1991-'92 丹金  
壓克力、黑白照片、紙／麻布  
83×116 cm

1991-'92 RED GOLD  
Acrylic, B+W Photo  
Paper on Linen  
32 ¾×45 ¾inches



1992 青島 I

壓克力、黑白照片、乾花

粗麻布／金屬板

54×92 cm

1992 BLUE BIRD I

Acrylic, B+W Photo

Dried Flower

Burlap on Metal

21 ¼×36 ⅓ inches



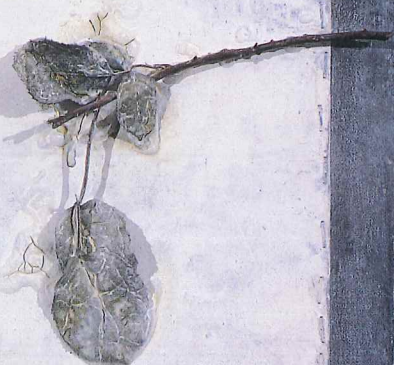




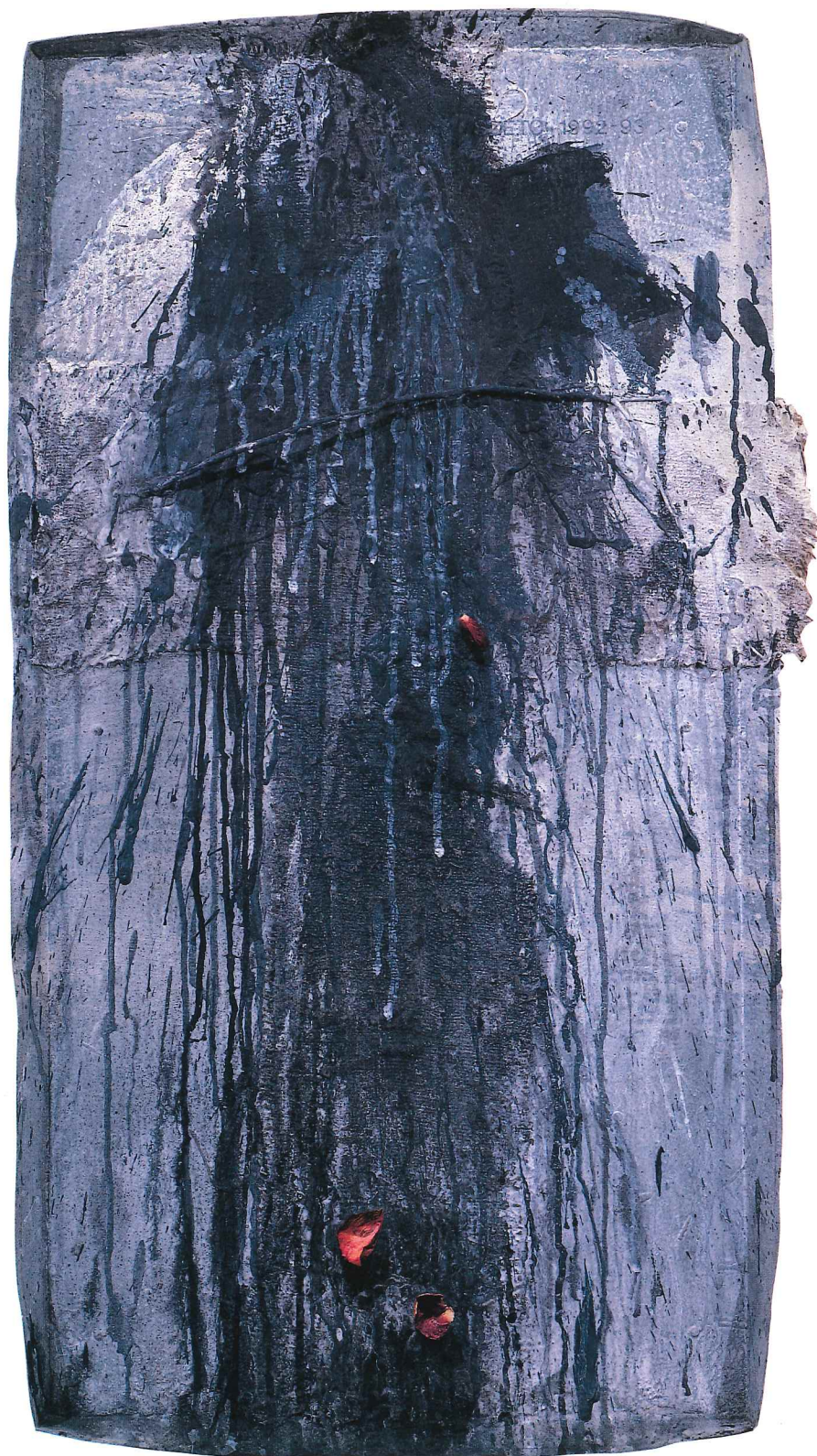
1993 紅  
壓克力、明信片  
乾葉／紙／麻布  
76×64 cm

1993 RED  
Acrylic, Postcard  
Dried Leaves on Paper & Linen  
29 ¾×25 inches

SZETO 93







1992-'93 深紅  
壓克力、粗麻布  
乾枝／金屬板  
93×51 cm

1992-'93 DEEP RED  
Acrylic, Burlap.  
Dried Branch on Metal  
36 3/8 × 20 inches  
深紅 (右頁原寸局部)

DEEP RED(next page actual size detail)







## 司徒強

- 1948 生於廣東省
- 1973 國立台灣師範大學美術系畢業
- 1979 紐約布魯克林區普拉特藝術與設計學院美術碩士

## 個展

- 1993 台北 誠品畫廊
- 1992 紐約 OK哈里士畫廊
- 1991 台北 誠品畫廊
- 1990 紐約 456 畫廊
- 紐約 OK哈里士畫廊
- 1988 台北 三原色藝術中心
- 香港 中華文化促進中心
- 1987 紐約 OK哈里士畫廊
- 1984 紐約 OK哈里士畫廊
- 1982 紐約 OK哈里士畫廊
- 1976 紐約 斯克奈塔第市城市畫廊
- 1974 香港藝術中心、法國文化協會及歌德學院聯合贊助展出
- 1973-74 台北 美國文化處
- 1971 台北 春秋藝廊

## 聯展

- 1993 「不是東西：七位當代紐約藝術家聯展」，紐約台北畫廊
- 1993 「家族情份」，紐約，懷特平原，克雷斯碟爾·福茲畫廊
- 1992-94 「紐約亞裔藝術家聯展」，紐約伊勢藝術基金會；巡迴展至：  
日本廣島福山博物館；韓國漢城朴麗淑（譯音）畫廊；韓國漢城華克山莊藝術中心；  
台灣台中新展望畫廊；台灣台北福華沙龍；台灣高雄積禪 50 藝術空間；紐約台北畫廊
- 1992 紐約海尼斯·倫德堡·瓦契勒畫廊
- 1992 「幻象之實在」，波特蘭當代技藝畫廊
- 1992 「清晰之姆指指紋」，佛羅里達州波卡瑞頓，波卡瑞頓美術館
- 1991 「紐約／台北：邂逅現代主義」，紐約，馬克葛羅希爾大廈，台北畫廊



- 1991 「二元文化：中國與美國，六位寫實主義畫家聯展」，紐約，羅斯林，納梭郡美術館
- 1991 「台北紐約：面對現代主義」，台灣台北，台北市立美術館
- 1991 「背景之觀點：九位亞洲藝術家作品展」—紐約西耐貢，洛克蘭藝術中心
- 1988 「繼承與發展：中國當代藝術家五人展」，美國康涅狄格州紐哈芬市耶魯大學畫廊
- 1987 「表層的激情」，法國巴黎基司曼弟畫廊
- 1987 「真切的幻象」，美國紐約的路易·梅蘇畫廊
- 1986 「紐約藝術家十一人作品展」，廣州廣東畫院
- 1985-86 「視覺以外：瞞眼藝術」，美國俄亥俄州哥倫布博物館、佛羅里達州西棕海灘諾頓畫廊
- 1985 「中國當代藝術家十六人作品展」，美國紐約林肯中心科克畫廊
- 1984 「中華海外藝術家聯展」，台灣台北市立美術館
- 1983 「物之幻象／幻象之物」，美國俄亥俄州辛辛那提市塔夫特博物館
- 1982 「靜物／內象」，美國路易斯安那州新日奧奈良市當代藝術中心
- 1980 「幻象主義」，美國阿利桑那州史葛斯德爾西OK哈里士畫廊

## 收藏

台灣台北市立美術館

香港美術館

美國紐約科技量都衡企業公司

美國紐約富比士雜誌社

美國紐約福布倫特活市雷門·薛密曼先生

美國喬治亞州阿爾巴尼市阿爾巴尼藝術博物館



## SZETO KEUNG

Born: 1948, Canton, China

Resides: New York, NY

### Education:

1979 Pratt Institute, School of Art and Design, Brooklyn, NY; M.F.A.

1973 National Taiwan Normal University, Taiwan; B.F.A.

### Solo Exhibitions:

- 1993 Cherg Piin Gallery, Taipei, Taiwan
- 1992 O. K. Harris Works of Art, New York, NY
- 1991 Cherg Piin Gallery, Taipei, Taiwan
- 1990 Gallery 456, New York, NY (organized by the Chinese-American Arts Council, Inc.)
- 1990 O. K. Harris Works of Art, New York, NY
- 1988 Gallery Triform, Taipei, Taiwan
- 1988 The Hong Kong Institute for Promotion of Chinese Culture, Hong Kong
- 1987 O. K. Harris Works of Art, New York, NY
- 1984 O. K. Harris Works of Art, New York, NY
- 1982 O. K. Harris Works of Art, New York, NY
- 1976 Schenectady Civic Player, Schenectady, NY
- 1974 Hong Kong Art Center, Alliance Francaise and Goethe Institute Hong Kong; (sponsored and exhibited jointly)
- 1973-74 United States Information Service of Taipei, Taiwan
- 1971 Liang's Gallery, Taipei, Taiwan

### Selected Group Exhibitions 1980-94:

- 1993 Neither East Nor West: Seven Contemporary New York Artists  
Taipei Gallery, New York, NY
- 1993 Family Ties, Krasdale Foods Gallery, White Plains, NY
- 1992-94 Visions in Between: New York China, Japan, Korea, Ise Art Foundation, New York, NY; travelling to: Fukuyama Museum, Hiroshima, Japan; Park Ryu Sook Gallery, Seoul, Korea; Walker Hill Art Center,

Seoul, Korea; New Trends Gallery, Taichung, Taiwan; Howard Salon, Taipei, Taiwan; G. Zen Art Gallery, Kaohsiung, Taiwan; Taipei Gallery, New York, NY

- 1992 Haines Lundberg Wachler Gallery, New York, NY
- 1992 The Reality of Illusion, Contemporary Crafts Gallery, Portland, OR
- 1992 The Articulated Thumbprint, Boca Raton Museum of Art, Boca Raton, FL
- 1991 New York/Taipei: An Encounter With Modernism, Taipei Gallery, McGraw-Hill Building, New York, NY
- 1991 Dual Cultures: China & U. S. A., Six Realist Painters, Nassau County Museum of Art, Roslyn, NY
- 1991 Taipei/New York, Confrontation of Modernism, Taipei Fine Arts Museum, Taipei, Taiwan
- 1991 Exhibition of Ten Chinese Artists in New York, Oriental Gallery, New York, NY
- 1991 Points of View: Works by Nine Artists of Asian Background, Emerson Gallery, Rockland Center for the Arts, West Nyack, NY
- 1990 Chinese Modern Realist Paintings, China House of Arts, New York, NY
- 1990 Contemporary Artists Drawing Exhibition, Cherg Piin Gallery, Taipei, Taiwan
- 1990 A Small Bite of The Apple!: The 79th Annual Exhibition, Maier Museum of Art, Randolph-Macon Woman's College, Lynchburg, VA
- 1989 The Selected Contemporary Artists Series Exhibition, Cherg Piin Gallery, Taipei, Taiwan
- 1988 Tortue is O.K., Tortue Gallery, Santa Monica, CA
- 1988 Continuity and Change: Five Contemporary Chinese Artists, Yale University Art Gallery, New Haven, CT
- 1988 La Passion Des Apparences, Galerie Gismondi, Paris, France
- 1987 Galerie Gismondi, Paris, France
- 1987 Autumn Invitational, Taipei Art Gallery, Chinese Cultural Center New York, NY
- 1987 Fall Invitational, Aldrich Museum of Contemporary Art, Ridgefield, CT
- 1987 Convincing Illusions, Louis Meisel Gallery, New York, NY
- 1987 Mainstream America: The Collection of Phil Desind, Butler Institute of American Art, Youngstown, OH
- 1987 Taipei Art Gallery, Chinese Cultural Center, New York, NY
- 1986 Eleven New York Artists Works Exhibition, Guang Dong Art Academy, Guang Dong, China

- 1985 Trompe l'Oeil, Brenda Kroos Gallery, Columbus, OH
- 1985 Realism: Contemporary Americans, Hooks—Epstein Galleries, Houston, TX
- 1985—86 More Than Meets the Eye: The Art of Trompe l'Oeil, Columbus Museum of Art, Columbus, OH; Norton Gallery, West Palm Beach, FL
- 1985 16 Works of Contemporary Chinese Artists, Lincoln Center, Cork Gallery, New York, NY
- 1985 Works On Paper From New York, Howard Salon, Taipei, Taiwan
- 1985 The Real Thing: Trompe l'Oeil, Castle Gallery, College of New Rochelle, New Rochelle, NY
- 1984 Overseas Chinese Artists Exhibition, Taipei Fine Arts Museum, Taipei, Taiwan
- 1984 Illusions, Greenville County Museum of Art, Greenville, SC
- 1983—85 Contemporary Trompe l'Oeil Painting and Sculpture, Boise Gallery of Art, Boise, ID; travelling to: Museum of Art, Washington State University, Pullman, WA; Bellevue Art Museum, Bellevue, WA; Salt Lake Art Center, Salt Lake City, UT; Laguna Beach Museum of Art, Laguna Beach, CA; Queens Museum, Flushing, NY
- 1983 Material Illusions/Unlikely Materials, Taft Museum, Cincinnati, OH
- 1983 The Great Illusionists, Ben Shahn Gallery, William Paterson College, Wayne, NJ
- 1982 Still Life/Interiors, Contemporary Arts Center, New Orleans, LA
- 1980 Illusionism, O. K. Harris West, Scottsdale, AZ
- 1980 Race Gallery, Philadelphia, PA
- 1980 SoHo Center for Visual Artists, New York, NY

#### Bibliography: Books

- Trompe l'Oeil At Home, Karen Chambers, Rizzoli Publications, New York, 1991.
- Hot Air I, An Explosive Collection of Top Airbrush Illustration, Werner Steuer North Light Books, F & W Publications, Cincinnati, OH, 1990.
- Photo Graphic Art, Alan Zie Yongder, ZYC Holding Limited, Hong Kong, 1989.
- American Art Now, Edward Lucie-Smith, William Morrow & Company, New York, 1985.

#### Bibliography: Catalogues

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- Taiwan; Introduction: Shou-Chien Shih, 1993
- Neither East Nor West: Seven Contemporary New York Artists, Taipei Gallery, New York, NY; Preface: H.N. Han; Introduction: Eleanor Heartney, 1993
- Family Ties, Krasdale Foods Gallery, White Plains, NY, 1993
- Vision In Between, Taipei Gallery, New York, NY, Essay: Eleanor Heartney, 1993
- Discover A Brave New World, Cherng Piin Gallery, Taipei, Taiwan, 1992.
- Catalogue of Collection, Taipei Fine Arts Museum, Taipei, Taiwan, 1991—92.
- Dual Cultures: Taiwan/New York—Six Realist Artists, Nassau County Museum of Art, Roslyn, NY; Introduction: Constance Schwartz, 1991.
- Taipei New York, Confrontation of Modernism, Taipei Fine Arts Museum, Taipei, Taiwan; Foreword: Kuo Wei-fan, 1991.
- Keung Szeto, Cherng Piin Gallery, Taipei, Taiwan; Text: Eleanor Heartney, 1991
- Points of View, Works By Nine Artists of Asian Background, Emerson Gallery, Rockland Center For The Arts, West Nyack, NY; Introduction: Hanford Yang 1991.
- Chinese Modern Realist Painting, China House of Arts, Introduction: Rebecca Wu, New York, NY, 1990.
- Contemporary Artists Drawing Exhibition, Cherng Piin Gallery, Taipei, Taiwan, 1990.
- The Selected Contemporary Artists Series Exhibition, Cherng Piin Gallery, Taipei Taiwan, 1989.
- Continuity and Change: Five Contemporary Chinese Artists, Yale University Art Gallery, New Haven, CT; Text: Elizabeth Miller, 1988.
- Szeto's painting, Gallery Triform, Taipei, Taiwan, 1988.
- The Works of Keung Szeto, The Hong Kong Institute for Promotion of Chinese Culture, Hong Kong; Preface: Van Lan; Introduction: Wucius Wong, Hong Kong, 1988.
- La Passion Des Apparences, Galerie Gismondi, Paris, France; Introduction: Alain Blondel, 1988.
- Mainstream America: The Collection of Phil Desind, Butler Institute of American Art, Youngstown, OH; Introduction: Louis Zona, 1987.
- Drawings '86: Hong Kong and New York Chinese Artists, Hong Kong Institute for Promotion of Chinese Culture, Hong Kong; Foreword: Van Lan, 1986.
- More Than Meets The Eye: The Art of Trompe l'Oeil, Columbus Museum of Art, Columbus, OH; Foreword: Budd Harris Bishop, 1985.
- Eleven New York Artists Work Exhibition, Guang Dong Branch of Chinese Artists Association, Guang Dong, China; Foreword: Tong Sil Ming, 1985.
- Contemporary Trompe l'Oeil Painting and Sculpture, Boise Gallery of Art, Boise ID; Introduction: Dennis O'Leary, 1983.



## Bibliography: Periodicals

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- Hsiung Shih Art Monthly, (Taiwan), "Visions-Asia Americans Group Show - "Visions In Between"", Eleanor Heartney, September 1993, p.12
- Art Papers, "Reviews, Florida; The Articulated Thumbprint", Ronnie Greenspan July/August 1992, p.46.
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- Modern Art, (Taipei Fine Arts Museum), "Confrontation is a Harmonic Melody Change", Victoria Lu, No.37,1991.
- Arch, (Taiwan), "From Ling Nam School to Hyperrealism", Ching Ling Huang July 1991.
- Unitas, (Taiwan), "Cover", April 1991.
- Esquire, (Hong Kong), "The Voyage of Creation", Allen Cheung, April 1991
- Gallery, (Guang Zhou, China), "The Acrylic Paintings of Szeto Keung", No.25 1989.
- Air Brush Action, "Sharing a Studio: The Marriage Factor", Stephen DiLauro January/February 1989, p.8-15.
- Artist, (Taiwan), "Trying to Analyze Szeto's paintings", Wucius Wong, May 1988.
- Airbrush Magazine, "Keung Szeto", Kate Seago, March/April 1986, p.24-30.
- Artist, (Taiwan), "The Ultimate Attainment of Simulation", Ying-Teh Chen December 1985.
- Ta Tung Magazine, (Taiwan), "A Young Artist's Revelation", Ching-Hsuan Lin, October 1982.
- Hsintu Monthly, (New York), "The Illusory Realist, Keung Szeto", Li-Fa Shaih, July 1982.
- Artist, (Taiwan), "The Conceptual and Abstract Consciousness in Hyperrealism Paintings", Ying-Teh Chen, June 1982.
- Hsiung Shin Art Monthly, (Taiwan), "The Marks of Living is the Meaning of Life", Kao-Nam, June 1982.
- Ming Pao Monthly, (Hong Kong), "The 'Realist' Keung Szeto", Li-Fa Shaih May 1982.

## Bibliography: Newspapers

- New York Times, (WC Ed), "Color Relationships in Valhalla, Family Ties in White Plains", Vivien Raynor, November 7, 1993, p.28
- Sunday Oregonian, "Fool's Gold", Randy Gragg, March 8,1992, p.C1,4.

The Independent, (London), "Bohemian view from a Warehouse", Geraldine Norman, January 1990.

The New York Times, "Art: In Ridgefield, a Collection of the New and the Notorious", William Zimmer, November 15,1987, p.40.

The Advocate and Greenwich Time, "Aldrich Goes Out on a Limb with Its New Shows", Philip Eliasoph, November 1,1987, p.D 4.

The News-Times, "Gallery Scene", October 13, 1987, p.11.

Arts Weekly, "Aldrich Fall Show to Open", Jill Clapes, September 23-24 1987.

Columbus Dispatch, (Columbus, OH), "Behind the Screens", Karin A. Welzel December 11, 1985.

New York Times, "Genial Trompe l'Oeil Show", William Zimmer, February 24 1985.

Gannett Westchester Newspapers, "Trompe l'Oeil Art: It's the Real Thing...Or Is It?", Kathie Beals, February 15,1985.

Artweek, "The Magic of Visual Trickery", Shirle Gottlieb, October 27, 1984.

Spokesman-Review, (Spokane, WA), "Illusory Art", Tim Behrens, November 20, 1983.

## Television Coverage:

- 1984 "Artist Interview in City Magazine", Apple T.V., New York, NY  
Interviewer: Clara Watt, 1984.
- 1982 "A Special Interview with Keung Szeto", C.C.T.V., New York, NY  
Interviewer: Boo-Fung Ing, 1982.

## Selected Collections:

- Taipei Fine Arts Museum, Taipei, Taiwan
- Hong Kong Museum of Art, Hong Kong
- Technometrics, Inc., New York, NY
- Forbes Magazine, New York, NY
- Raymond Zimmerman, Brentwood, TN
- Albany Museum of Art, Albany, GA

策劃：誠品畫廊  
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攝影：卓有瑞  
英譯：吳昌杰  
承印：海名坊印刷  
監印：誠品畫廊  
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